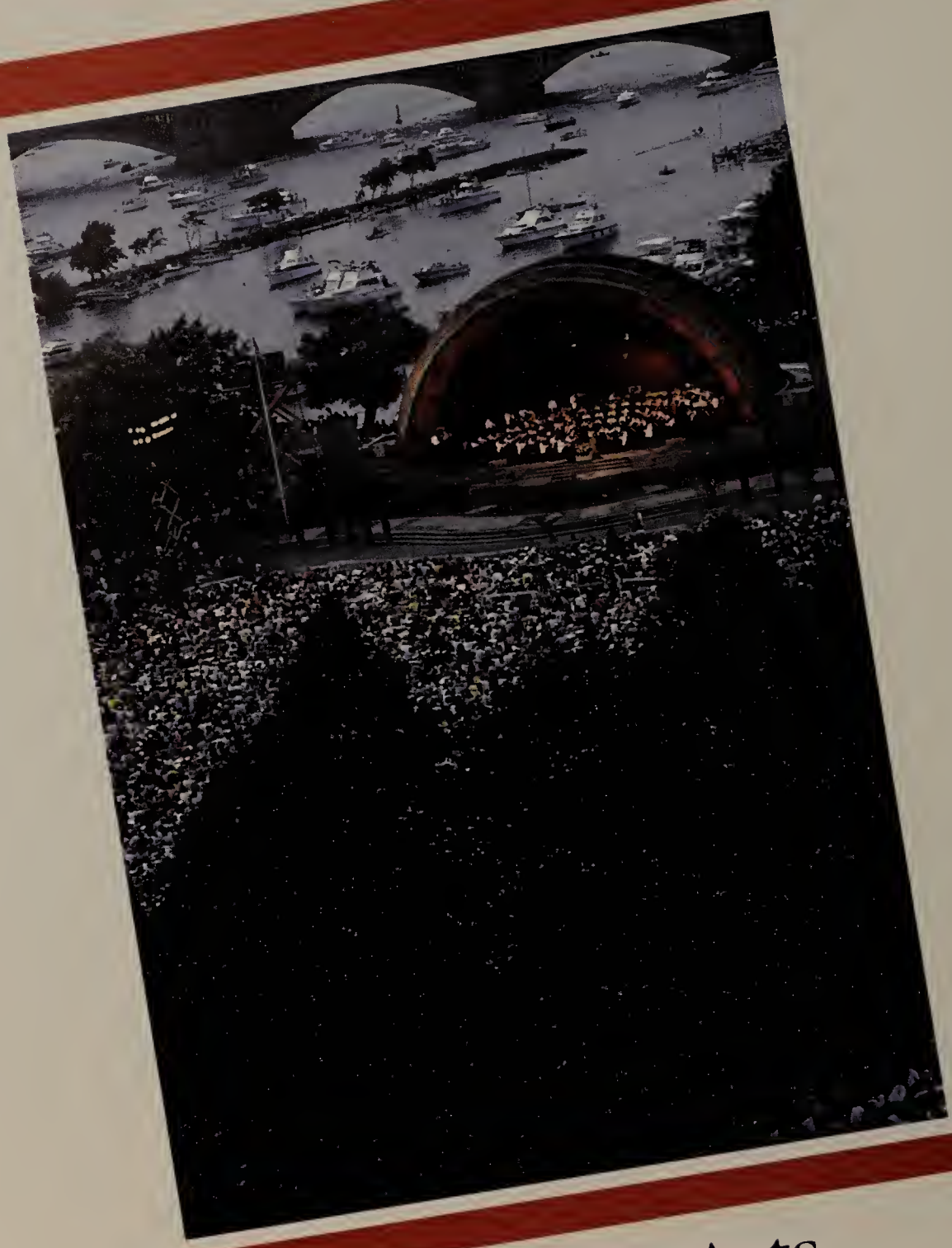


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JUNE 3, 1987

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An Evening of Big Band Music



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PRESIDENTS at POPS

Welcome to the 1987 Presidents at Pops. We are delighted to have you with us this evening.

This is the sixth year of a very special alliance of the Greater Boston business community and the BSO – one of New England's most important cultural assets. Through your generous support and that of the other 112 sponsors, and the advertisers, Presidents at Pops has become a major source of funding for the Boston Symphony Orchestra.

This evening, guest conductor, Erich Kunzel has planned a very special ''Swinging'' Pops concert program filled with the magic of the Boston Pops.

On behalf of the Trustees, Overseers, Management, and the Committee, thank you for your continuing support of the BSO.

Have a wonderful evening.

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The BSO Business and Professional Leadership Committee was founded in 1980 by area business leaders in recognition of the Boston Symphony Orchestra's significant contribution to the corporate community. The Boston Symphony Orchestra is a world renowned musical institution. The Boston Pops and the Tanglewood Music Center combine under the Boston Symphony Orchestra's talented umbrella to maintain and build the cultural reputation of Boston and New England.

The BSO serves as a cultural ambassador throughout the world. Its sphere of influence extends internationally through tours, recordings, television broadcasts, education and print media. This Boston-based world organization helps the business community recruit and retain their most needed asset – human resources.

The BSO family of extensive musical talent provides great pleasure to the business community's employees, their families, customers and friends. This major cultural resource improves the quality of life, but not without a price.

The corporate community under the BSO Business and Professional Leadership Committee joins together to assure the orchestra's continued success. Beyond ticket sales and individuals' private contributions, additional funding is necessary. It is imperative that the BSO maintain a central position among the many cultural institutions seeking public and private support. The BSO Business and Professional Leadership Program supports this mission.

This program is run by a committee whose core group of professionals and corporate executives direct companies which operate within a 100-mile radius of historic Symphony Hall. The BSO Business and Professional Leadership Program makes it possible for business leaders to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America.

BSO Business & Professional Leadership Program:
Business and Professional members are entitled to the following privileges:

Program Recognition: A listing of the company and its senior executive in the weekly program booklet throughout the Winter Season. This listing includes recognition of support at the following levels: $1,250, $2,500, $5,000 and $10,000 and above.

Higginson Room: Access to the Higginson Room, the attractive private reception lounge located in the Cohen Annex of Symphony Hall. This room has a coat check and a bar. Members may host guests in the Higginson Room before concerts and during intermission.

Ticket Availability: Members and their guests may obtain tickets on short notice, pending their availability, by calling the BSO Corporate Development office at (617) 266-1492.

Annual unrestricted support is an essential need for the BSO.

Presidents at Pops:
This unique event is an exclusive performance by the Boston Pops for business leaders and their guests. The concert is held each June and is preceded by a formal dinner-dance in May honoring the companies' chief executives. This Leadership Dinner is the most prestigious gathering of senior executives in the Greater Boston area.

This special program was inaugurated in 1982. A concert package for $5,000 consists of 20 tickets, combining floor and balcony seating, with dinner and cocktails included.

A Company Christmas at Pops:
This new program debuted in December 1984. Its overwhelming success meets two important needs: hosting your corporate Christmas party and meeting the overflow demand to accommodate all who wish to attend Presidents at Pops.

A Company Christmas at Pops is an exclusive holiday performance for business leaders and their guests. Admission is $2,500 for a package of 16 tickets with dinner and holiday drinks.

BSO Corporate Enrichment Program:
This program is designed to enhance the awareness and appreciation of the Boston Symphony Orchestra for the Business & Professional contributors. It is a series of three events offering a unique view of the inner workings of the BSO...its musicians, its management and its Hall.

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HARRY ELLIS DICKSON,
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Max Winder
Harry Ellis Dickson
Gottfried Wilfinger
Fredy Ostrovsky
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Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Amnon Levy

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Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
†Leonard Moss
*Michael Vitale
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‡Members of the 1987 Boston Pops Esplanade Orchestra.

JOHN WILLIAMS



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips, Jaws, Star Wars, Close Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Return of the Jedi, Indiana Jones and the Temple of Doom,* and *The River*. He recently completed the score for the film *The Witches of Eastwick*, to be released this month. Williams has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March* to the late Arthur Fiedler, and opened the 1983 Pops season with the *Esplanade* Overture written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops' 100th Birthday in 1985 he composed a tuba concerto premiered by the Boston Symphony Orchestra's tuba player, Chester Schmitz. Other recent works include the *Mission Theme* for NBC News, the *Liberty Fanfare*, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc. for the unveiling of the Statue of Liberty on July 4, 1986, and "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures), Aisle Seat, Pops Out of This World, Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, and a collection of favorite Americana entitled *America, the Dream Goes On. Bernstein by Boston* and *Swing, Swing, Swing*, a collection of big band music, were released last year under a continuing exclusive contract with Philips records. Both recordings spent many weeks on the Billboard best-sellers chart. The latest Pops recording, *Pops In Love*, was released in May.

In July 1985 Mr. Williams led the Pops on a fourteen-city national tour in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, on the steps of the Lincoln Memorial in Washington, D.C., and at the White House, in addition to concerts at the Blossom and Ravinia festivals, and in Los Angeles and Houston. This July he will lead the Boston Pops Esplanade Orchestra on a ten-city national tour sponsored by Nabisco Brands, Inc. Williams has also appeared as guest conductor with several major orchestras, including those of London, Cleveland, Philadelphia, Toronto, and Montreal. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.

HARRY ELLIS DICKSON



Associate Conductor Laureate of the Boston Pops, Harry Ellis Dickson is also the founder and Conductor Laureate of the Boston Symphony Youth Concerts and a member of the Boston Symphony Orchestra's first-violin section. He is also Music Director of the Boston Classical Orchestra. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938. He became assistant conductor of the Boston Pops in 1958 and associate conductor in 1980. In 1959 he initiated the BSO's current annual series of Boston Symphony Youth Concerts. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, presented him with the "Excellence in Education" Award. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School. In 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music and Emmanuel College, Lesley College of Cambridge, Massachusetts, Curry College, North Adams State College, Southeastern Massachusetts University, and the American College of Greece in Athens. This spring he will receive honorary degrees from Boston University, the New England Conservatory of Music, Boston Conservatory, and Framingham State College at their 1987 commencement exercises.

In addition to his commitment to the Boston Pops, he has conducted Pops concerts with the Baltimore Symphony, the National Symphony in Washington, the Montreal Symphony, the Vancouver Symphony, the Orchestra London (Ontario), the Edmonton Symphony, and the Florida Symphony. Already planning a busy guest conducting schedule for the 1987-88 season, his itinerary includes concerts with a number of orchestras throughout the United States and Canada.

THE BOSTON POPS CONDUCTORS

A history of the Pops shows many changes in their conductors, two or three often dividing a season. Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

Music Hall

1885 Adolf Neuendorff

1886 John C. Mullaly

1887 Adolf Neuendorff, Wilhelm Rietzel

1888 Franz Kniesel, Adolf Neuendorff

1889 Adolf Neuendorff

1890 (There were no Pops in this year)

1891 Timothée Adamowski, Eugen Gruenberg

1892–1894 Timothée Adamowski

1895 Antonio de Novellis

1896 Max Zach

1897 Max Zach, Leo Schultz

1898 Max Zach, Gustav Strube

1899 Max Zach

Mechanics Hall

1900 Max Zach, Gustav Strube

Symphony Hall

1901–1902 Max Zach, Gustav Strube

1903–1904 Timothée Adamowski

1905 Timothée Adamowski, Gustav Strube

1906 Timothée Adamowski, Max Zach

1907 Gustav Strube

1908 Gustav Strube, Arthur Kautzenbach

1909 Gustav Strube, Arthur Kautzenbach, André Maquarre

1910–1912 Gustav Strube, André Maquarre

1913 Otto Urack, André Maquarre

1914 Clement Lenom

1915 André Maquarre, Ernst Schmidt, Clement Lenom

1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack

1917 André Maquarre, Agide Jacchia

1918-1926 Agide Jacchia

1927-1929 Alfredo Casella

1930-1979 Arthur Fiedler

Since January 1980 John Williams

THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of "good Music" as "high art" was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theatre in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – "The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. As the BSO's newly established summer activities at Tanglewood flourished, and the demand for Pops concerts increased, the BSO players could not appear as regularly on the Esplanade. The solution was to create a second ensemble, now called the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present more than half of the spring Pops season. During the Pops centennial year of 1985, John Williams traveled with the Boston Pops Esplanade Orchestra on an enormously successful American tour. On July 4, 1986, the Boston Pops Esplanade Orchestra, under the direction of John Williams, performed by special

invitation for the rededication of the Statue of Liberty. This July, John Williams will lead the Boston Pops Esplanade Orchestra in a ten-city United States tour sponsored by Nabisco Brands, Inc.

Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

Starting in 1969, the national public television program "Evening at Pops," a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed conductor in January 1980. Mr. Williams has retained what he refers to as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of "Evening at Pops," and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, *With a Song in My Heart*, *America, the Dream Goes On*, and, most recently, *Swing, Swing, Swing*, an album of swing-era favorites, and *Bernstein by Boston*. The latest Pops recording, *Pops In Love*, was released last month.

Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. The Boston Pops spring season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. The list of distinguished conductors who have led the Pops in recent years include Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, Henry Mancini, and Kent Nagano.

HISTORY OF SYMPHONY HALL

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by a city road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra, and on 15 October 1900, some seven years and $750,000 later, the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects – McKim, Meade & White of New York – engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is widely regarded as one of the two or three finest concert halls in the world: Bruno Walter called it ''the most noble of American concert halls,'' and Herbert von Karajan, comparing it to Vienna's renowned *Grosser Musikvereinsaal*, noted, that ''for much music, it is even better... because of its slightly lower reverberation time.''

Symphony Hall is 61 feet high, 75 feet wide, and 124 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from outside street noise. The leather seats are the ones installed for the hall's opening in 1900, and, with the exception of the wooden floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration. Symphony Hall seats 2,625 people during the winter season and 2,371 during the Pops season, when the banks of orchestra seats are replaced by tables and chairs.

The Symphony Hall organ, a Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade which is visible to the audience.

Two radio booths used for the taping and broadcasting of concerts overlook the stage. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

A couple of interesting points for observant concertgoers: Beethoven is the only composer whose name was inscribed on one of the plaques which trim the stage and balconies of the hall; the other plaques were left empty since it was felt that only Beethoven's popularity would remain unchanged. And the initials ''BMH'' – for ''Boston Music Hall,'' as the building was to have been called – appear on the stairwell banisters at the Huntington Avenue side, originally planned as the main entrance. But the old Boston Music Hall was gutted only after the new building – Symphony Hall – was opened.

MENU

Pita Crackers with
Taramasalata and Baba Ghanouj

Boiled Kebabs of Marinated Lamb,
Beef and Chicken with Peppers & Onions
on a bed of Saffron Rice Pilaf

Marinated Green Beans and
Carrots with Diced Tomatoes

Feta Cheese and Black Olives

Baklava and Strawberries

Great Western Winery
Blanc de Blanc Champagne

Coffee is available during intermissions.
At table locations, please ask your waitress.
Balcony coffee service is available at
the four food distribution locations.

ACKNOWLEDGEMENTS

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PRESIDENTS AT POPS PROGRAM

Boston Pops Orchestra
Erich Kunzel conducting

Wednesday evening, June 3, 1987 at 8:00

Under the Double Eagle March	Wagner
William Tell Overture	Rossini
1812, Ouverture Solennelle	Tchaikovsky

Intermission

American Eagle Waltz Charles Daval, trumpet	Offenbach
Champagne Polka, Op. 211	Strauss
Big Band Sounds of the '20's, '30's, and '40's	arr. Hermann
Sing, Sing, Sing	Prima/Goodman-Hyman

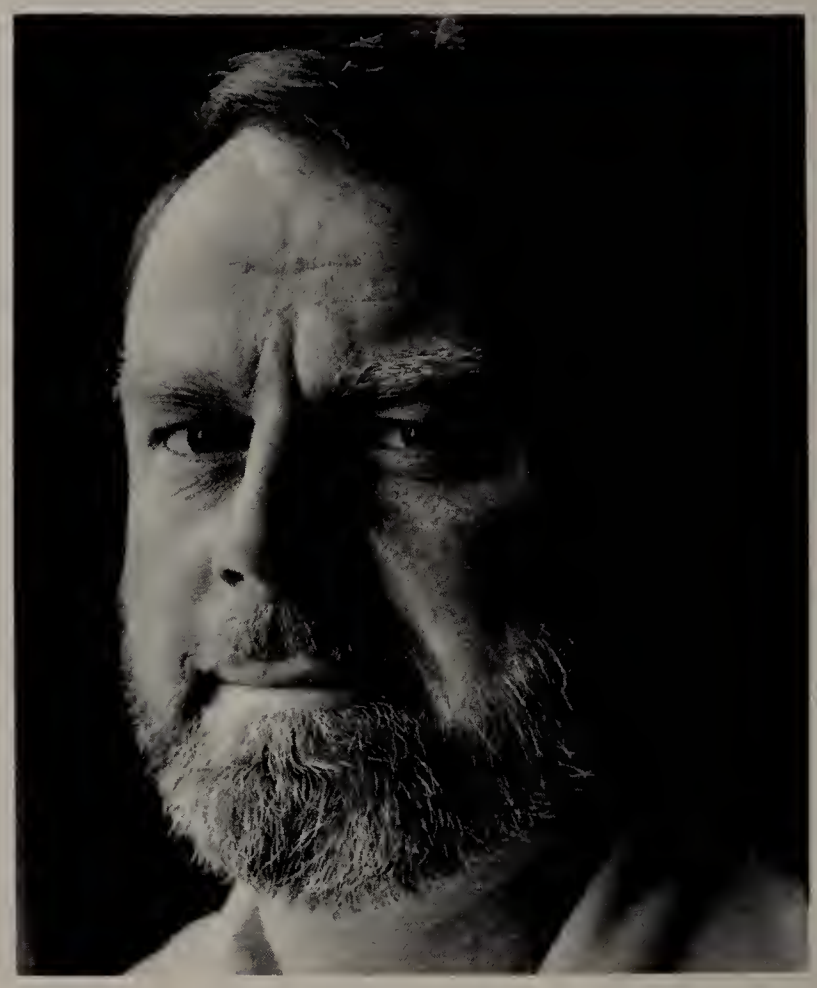
Intermission

Three Big Band Favorites	
St. Louis Blues March	Handy/Miller-Hayman
Little Brown Jug	Eastburn/Hayman
In the Mood	Garland/Miller-Hayman
The Typewriter	Anderson
A Chorus Line Overture	Hamlisch-Burns
Boogie Woogie Bugle Boy	Raye/Prince-Hayman

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

Baldwin Piano
John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

ERICH KUNZEL



Conductor of the Cincinnati Pops Orchestra, the Rochester Philharmonic Pops, Indianapolis Pops, Buffalo Philharmonic Pops, and Toronto Symphony Promenades, Erich Kunzel has also appeared regularly on the podiums of the Chicago Symphony at the Ravinia Festival, Los Angeles Philharmonic at the Hollywood Bowl, National Symphony Orchestra of Washington on both the Capitol Steps and at Kennedy Center, Philadelphia Orchestra at the Mann Music Center, Cleveland Orchestra at the Blossom Festival, and National Arts Centre Orchestra (Ottawa), Winnipeg and Montreal Symphonies of Canada. He has appeared as guest conductor of the Boston Pops every year since his debut there on June 10, 1970, which has included over seventy performances in Symphony Hall and on tour in the United States and England. In addition, he is a frequent guest with symphony orchestras from Miami to Detroit, Baltimore to San Francisco, Houston to Honolulu, and his recordings are available on the MMG, Telarc, Decca Gold Label, Vox, Atlantic and Caedmon labels.

In fact, when the new year 1986 began, four of Erich Kunzel's Telarc record albums appeared on the top twenty charts of the recording industry's *Billboard* Magazine – a figure topped by the first of March 1986 when a whopping six of Mr. Kunzel's compact discs appeared on the *Billboard* charts and two Telarc Sampler discs featuring the Cincinnati Pops and Erich Kunzel.

Erich Kunzel's pops conducting career began in 1965 when, as resident conductor of the Cincinnati Symphony, he became responsible for the ''8 O'Clock Pops'' series. Since then Maestro Kunzel and the Cincinnati Pops Orchestra have performed sold-out subscription series in Cincinnati every year and national tours have been highlighted by appearances at Carnegie Hall with soloists Cleo Laine and John Dankworth (1984), Radio City Music Hall with soloist Roberta Flack (1981) and at the Grand Ole Opry in Nashville, Tennessee.

Born in New York, raised in Connecticut, Erich Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Harvard and Brown Universities, in addition to Dartmouth, and studied conducting with Pierre Monteux at his summer school in Hancock, Maine, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera and the first non-classical artist Mr. Kunzel worked with was Dave Brubeck, with whom he later recorded on the Decca Gold label.

Guest soloists who have appeared with Mr. Kunzel include Sarah Vaughan, Ella Fitzgerald, Doc Severinsen, Chet Atkins, Benny Goodman, Charles Aznavour, Johnny Mathis, Patti Page, Gerry Mulligan and Duke Ellington (the latter two having also recorded with Mr. Kunzel on the Decca Gold label).

Erich Kunzel's annual pops subscription concerts with orchestras in the United States and Canada are heard by thousands of concert-goers and his summer festival appearances by hundreds of thousands. He has recorded with the Cincinnati Pops, Rochester Philharmonic and Winnipeg Symphony and has projected works with the Houston Symphony and the London Symphony. Highly praised digital ''1812'' Overture has had a record-breaking run on the *Billlboard* charts and his 1985 releases, ''Star Tracks'' and ''Time Warp'' have already been hailed as the best compact discs of their kind and climbed immediately to the top ten record selling lists of *Billboard*, *CashBox* and *Digital Audio* magazines.

Erich Kunzel and his Austrian wife Brunhilde live in a house they call ''Camelot'' on Swan's Island, Maine. The home is almost self-sufficient with livestock, a wood furnace, a solarium filled with tropical fruit trees, a greenhouse and ratskeller with stained glass windows. They are also avid sailors, a hobby made all the more pleasurable by their Hinckley 40-foot sloop, ''The Blue Swan.''

CHARLES DAVAL



Charles Daval, principal trumpet of the Seattle Symphony from 1981 to 1983, began trumpet study at the relatively late age of seventeen and received a bachelor of music degree from San Jose State University in 1979. Mr. Daval went on to Northwestern University, where he was elected to the Pi Kappa Lambda Music Honor Society and earned a master of music degree under the tutelage of Vincent Cichowicz. He performed with the Chicago Civic Orchestra and studied with Chicago Symphony principal trumpet Adolph Herseth. After his sixth year with the Carmel Bach Festival, Mr. Daval joined the BSO in September 1983 as assistant principal trumpet and soloist. Among the other groups Mr. Daval has performed with are the San Francisco Symphony and Opera, the San Francisco Chamber Orchestra, the Cabrillo Music Festival, the Orchestra of Illinois, the Chicago City Ballet, the Contemporary Chamber Players, and the Music of the Baroque in Chicago.

SYMPHONY HALL INFORMATION

For Symphony Hall, concert, and ticket information – call (617) 226-1492, For Boston Pops program information, call (617) "C-O-N-C-E-R-T."

The box office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights, throughout the Pops season; on Sunday, the box office opens at 1 p.m. To charge tickets on a major credit card, call TICKETMASTER at 523-6633 in Boston, elsewhere in Massachusetts and New England, call 1-800-682-8080. VISA, MasterCard, and American Express are accepted at the Symphony Hall Box Office.

The Eunice S. and Julian Cohen Annex adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

First aid facilities are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

Wheelchair access to Symphony Hall is available at the West Entrance to the Cohen Annex.

An elevator is located outside the Hatch and Cabot-Cahners Rooms on the Massachusetts Avenue side of the building.

Smoking is not permitted in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch Rooms, and in the main lobby on Massachusetts Avenue.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

Ladies' rooms are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners Rooms. The BSO is not responsible for personal apparel or other property of patrons.

Lounges and bar service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the switchboard near the main entrance.

The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

For Symphony Hall rental information, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BSO Friends: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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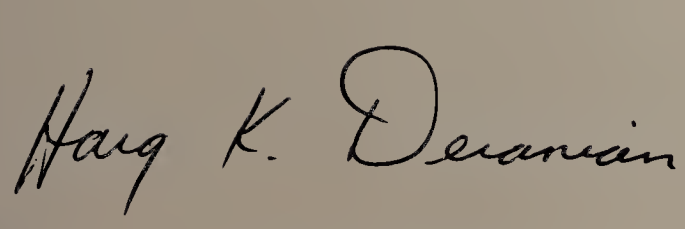
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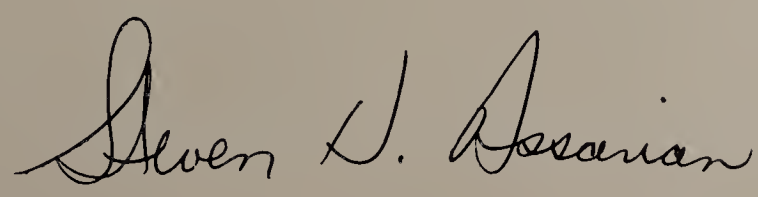
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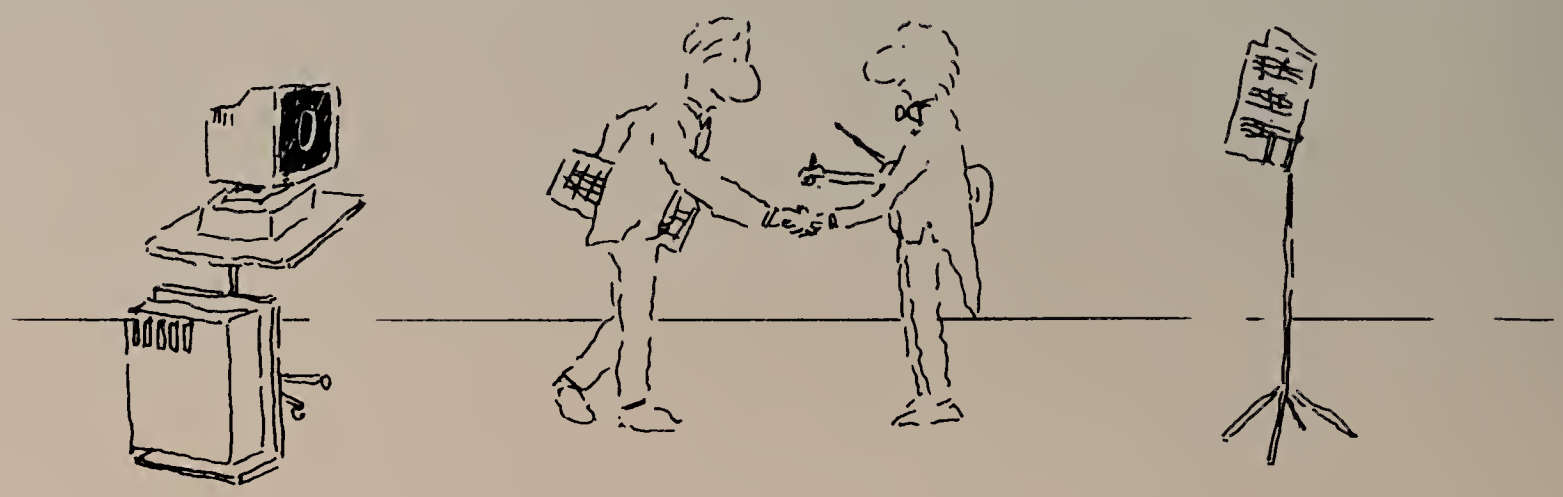
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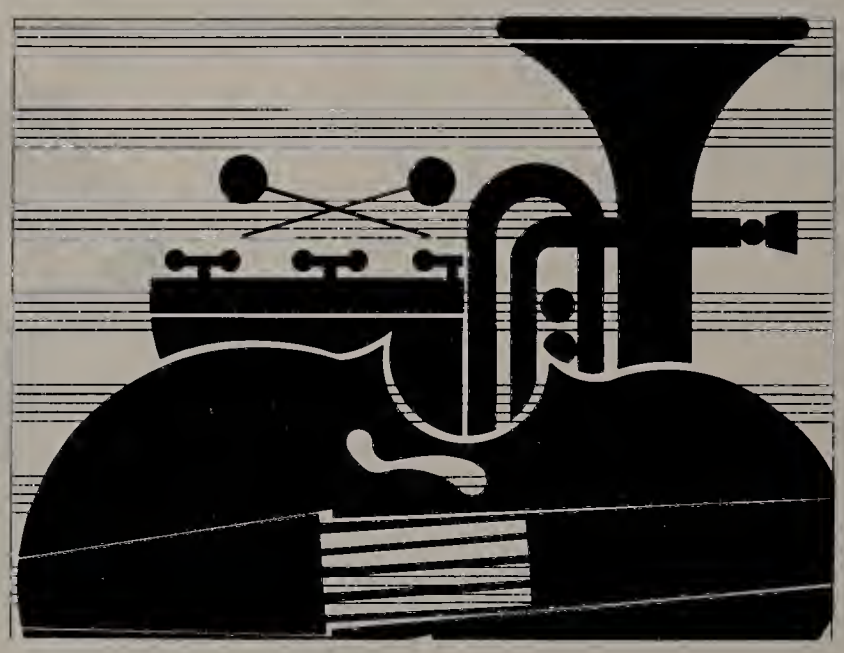


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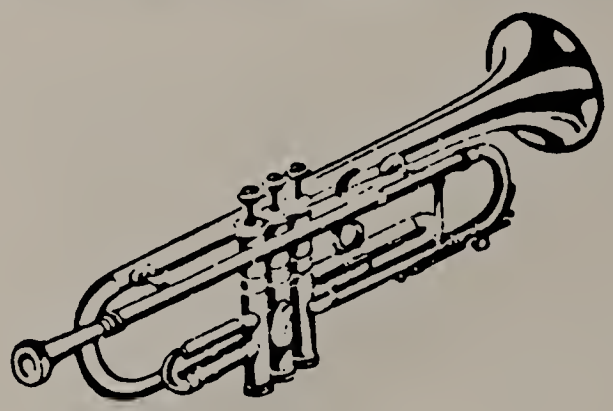
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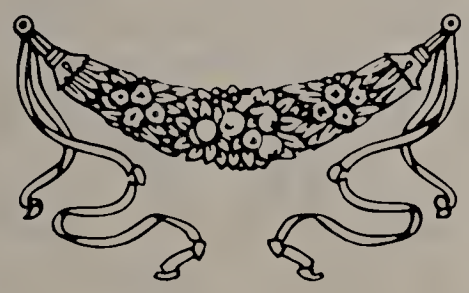
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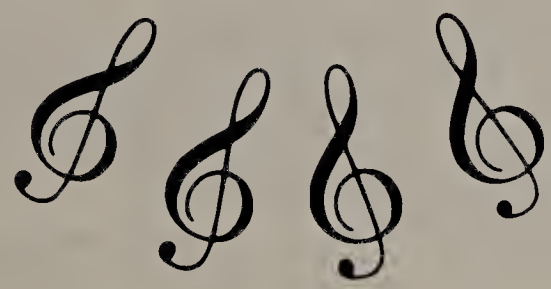
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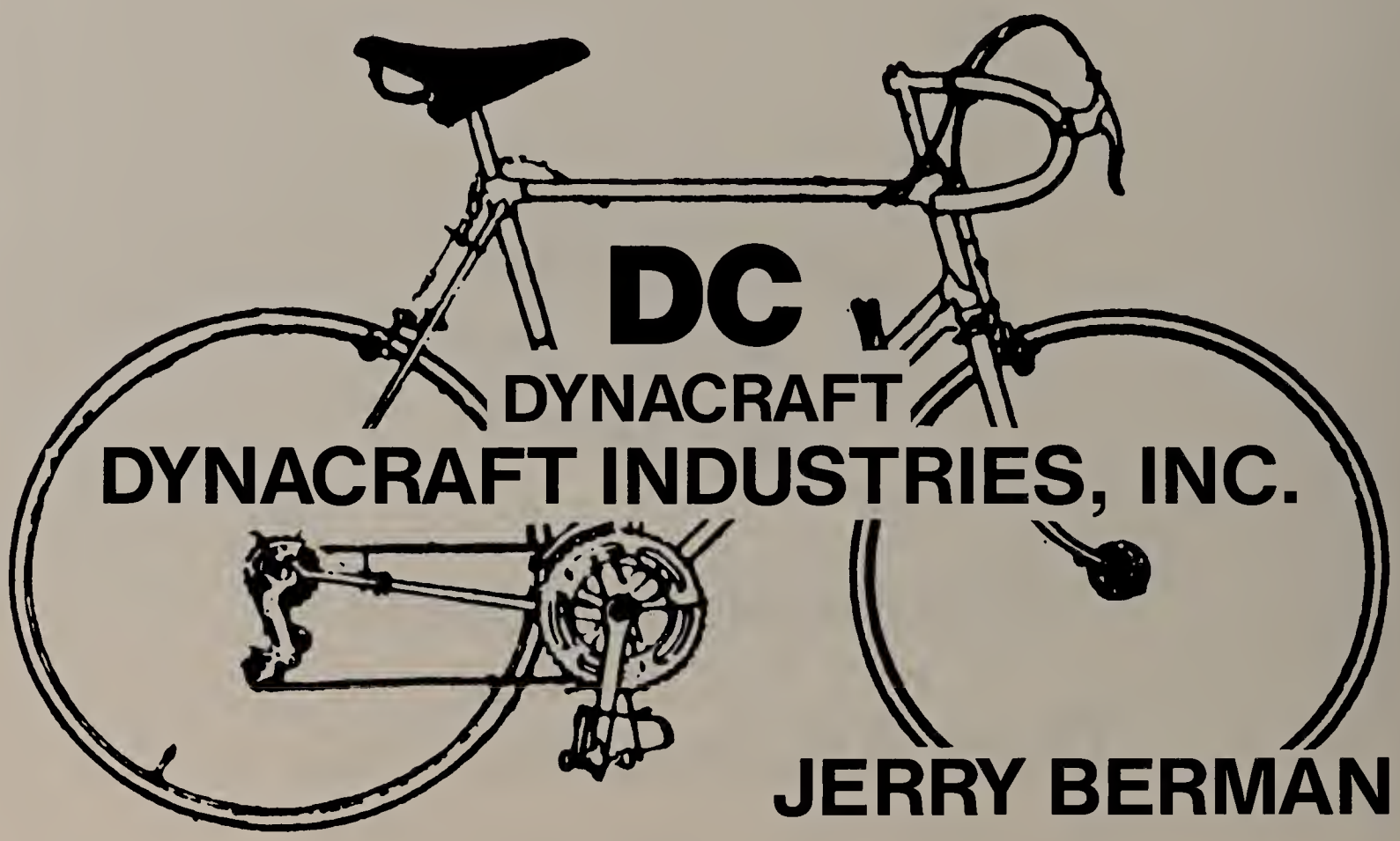
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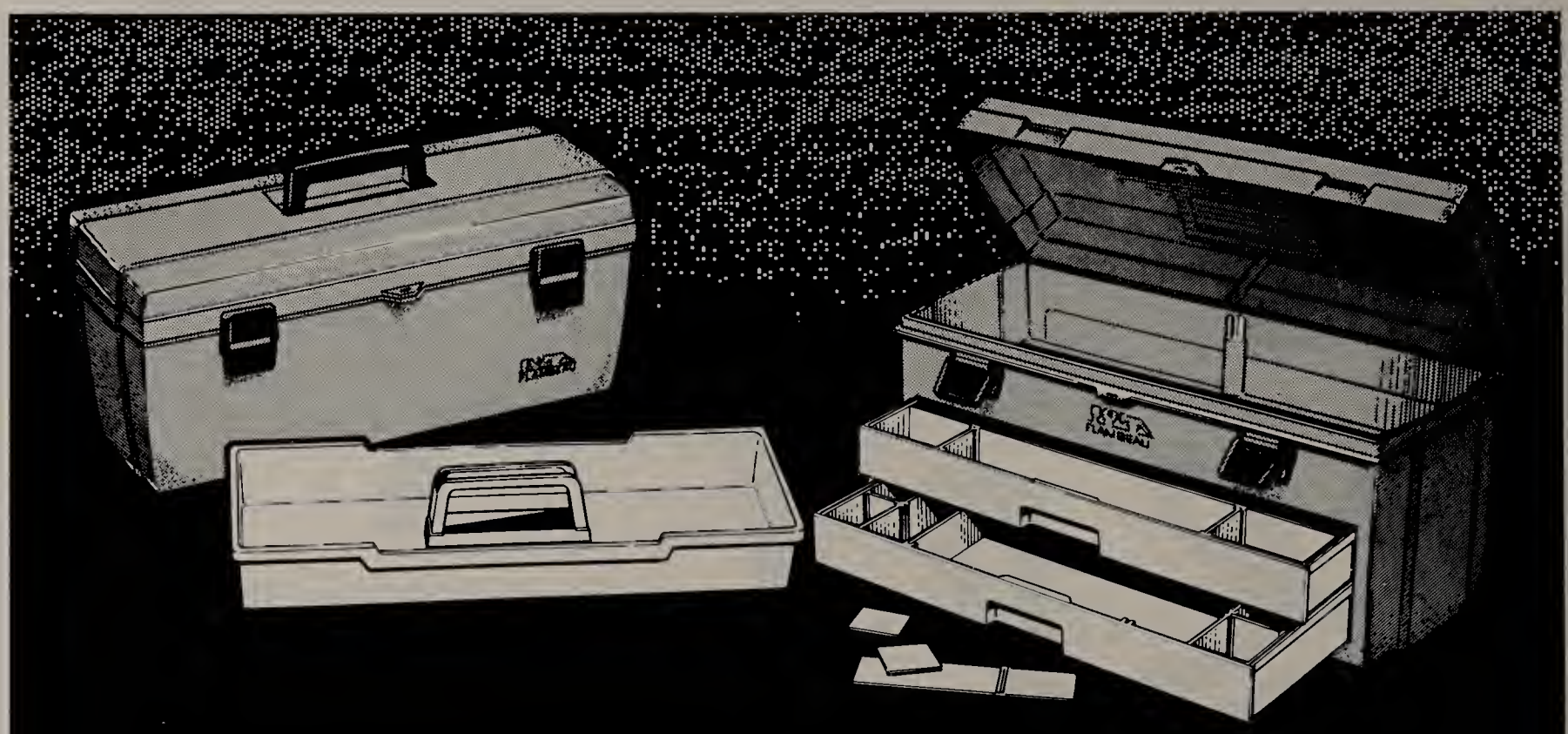
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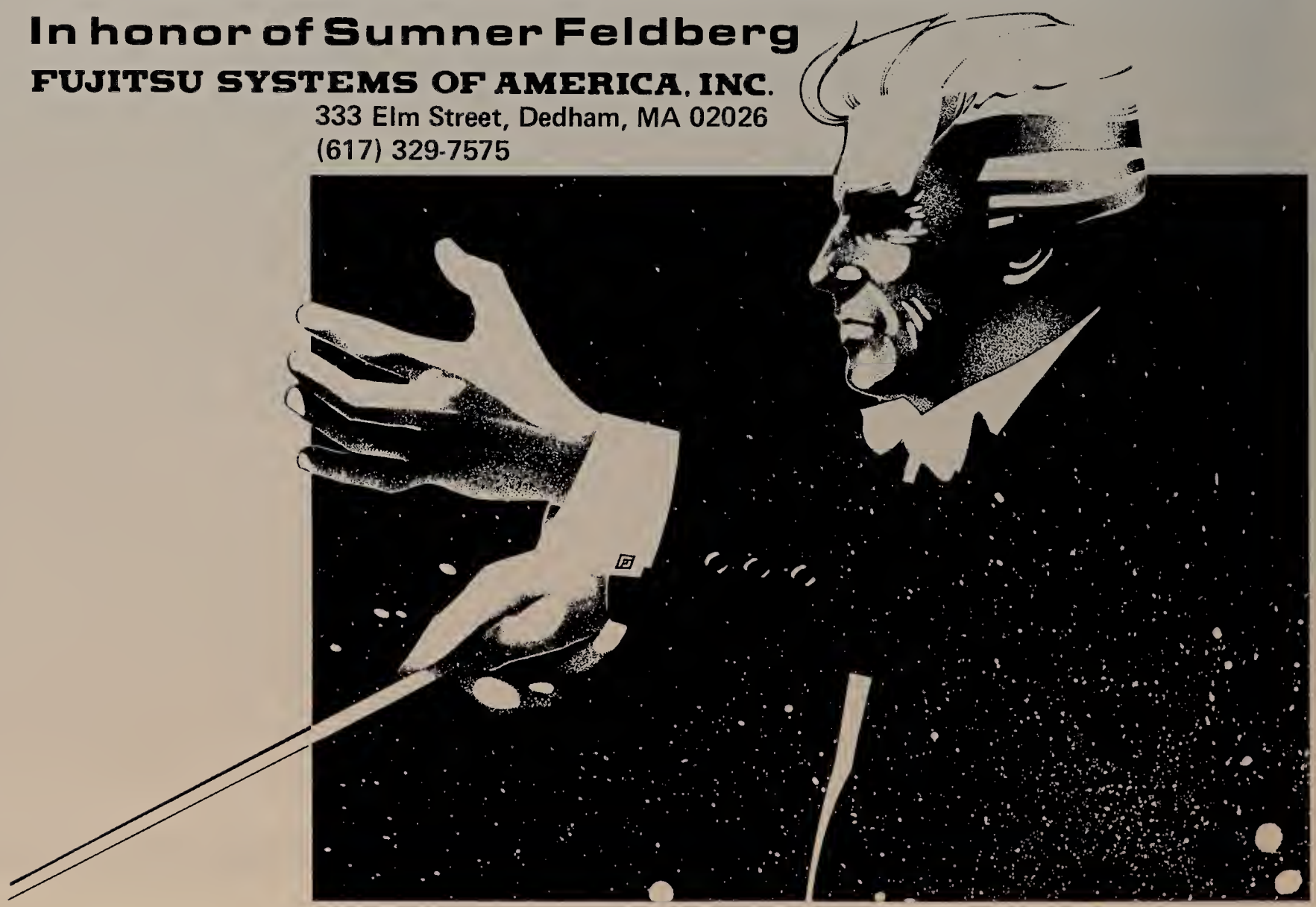
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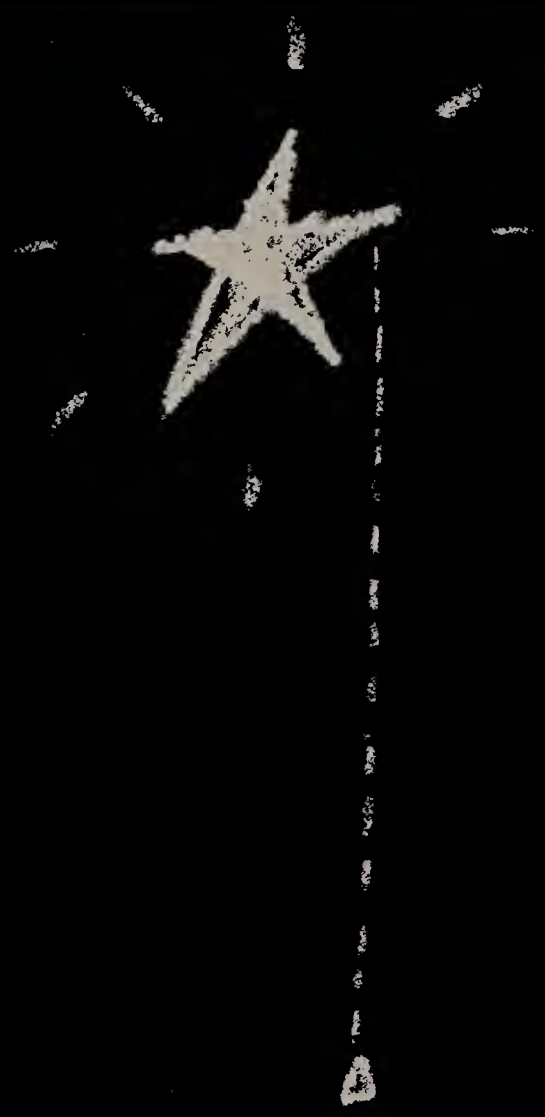




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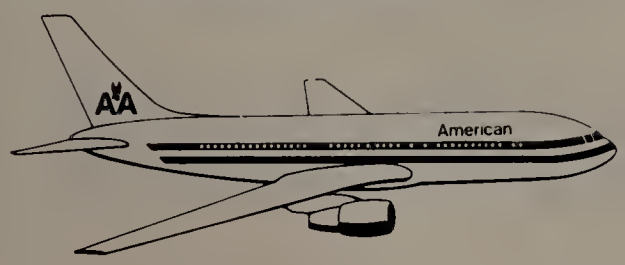
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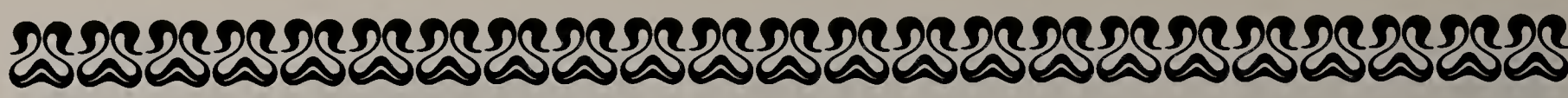
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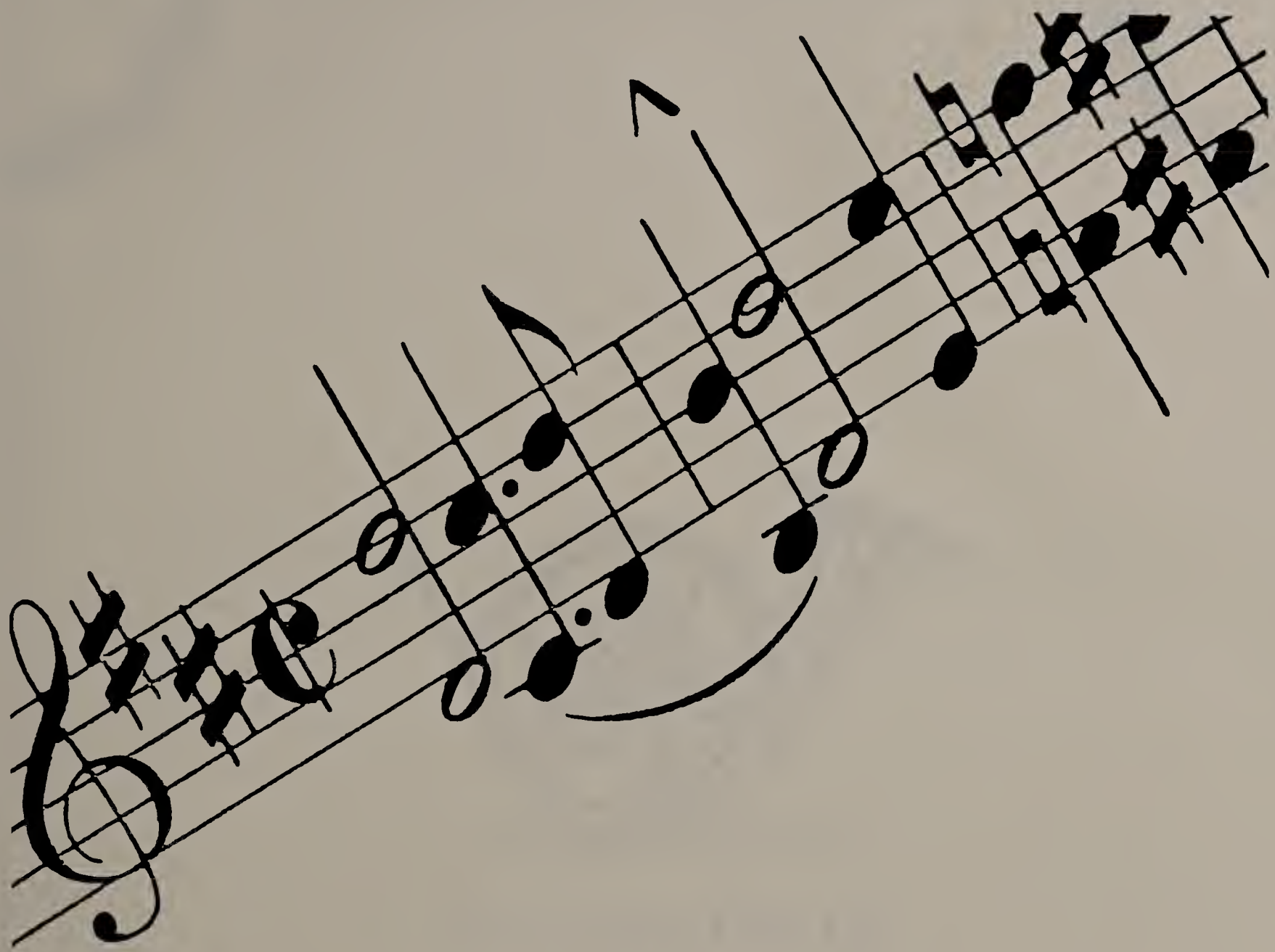




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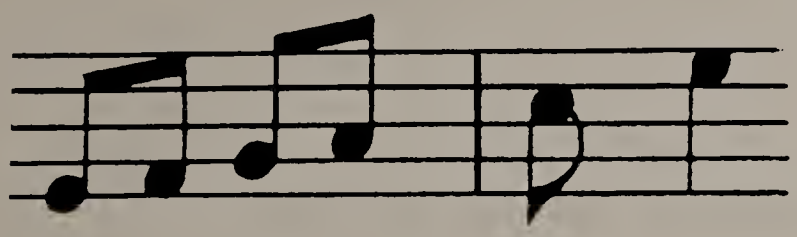


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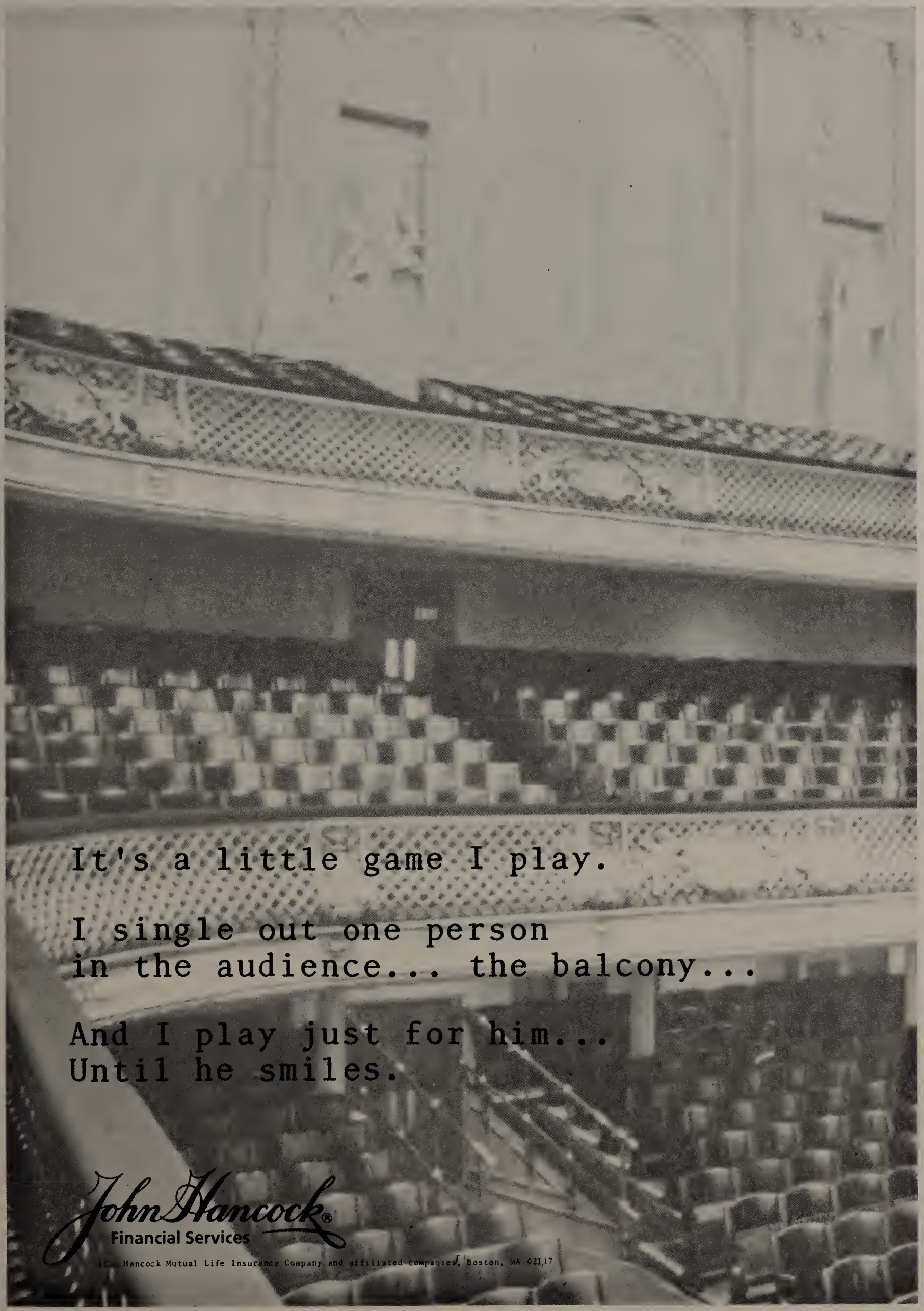
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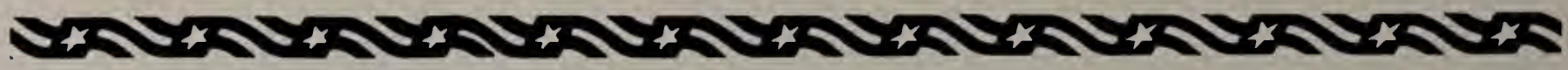
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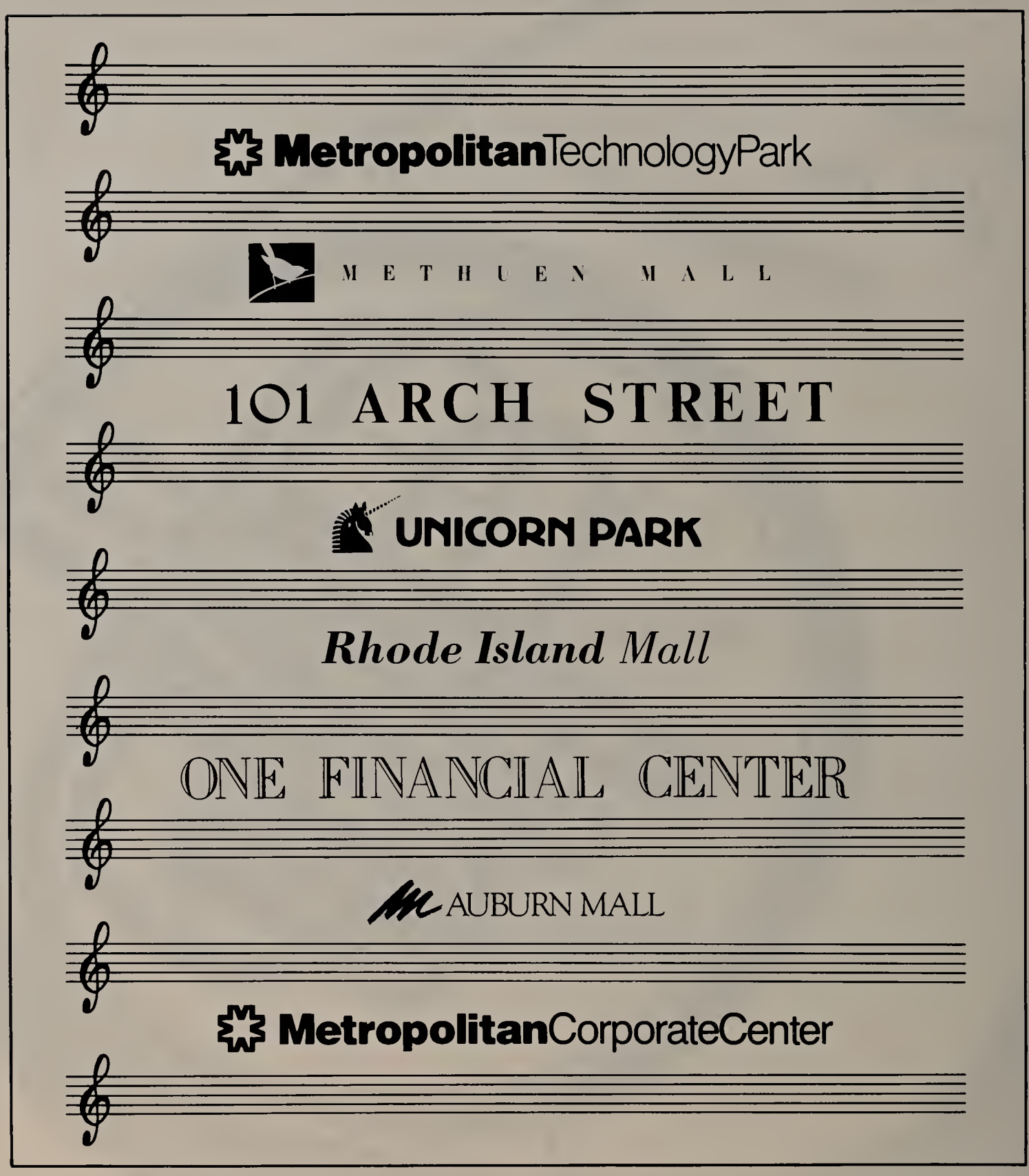
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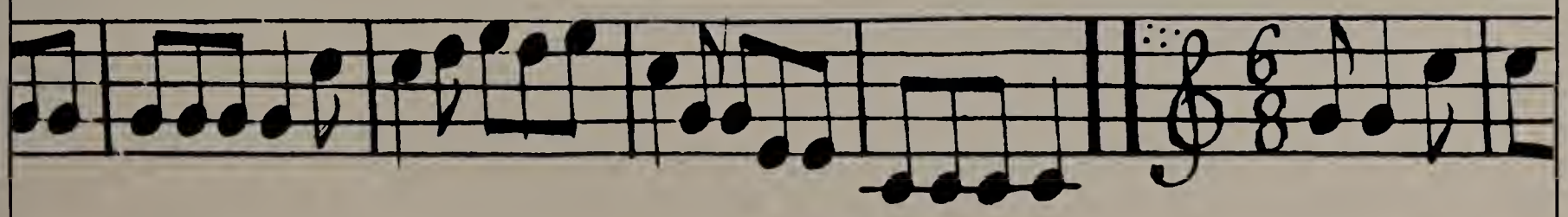
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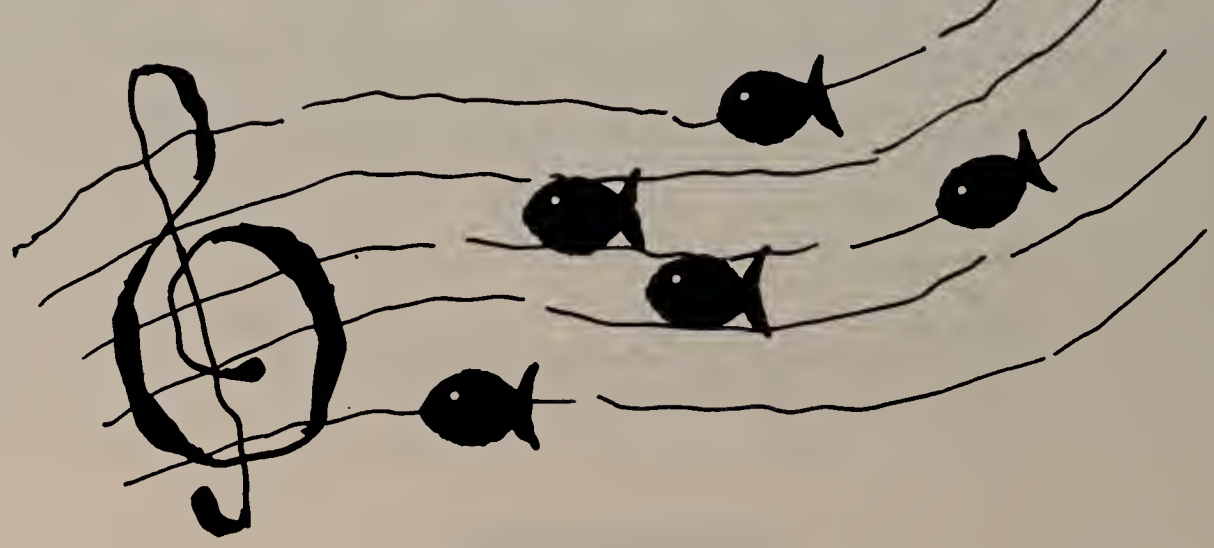
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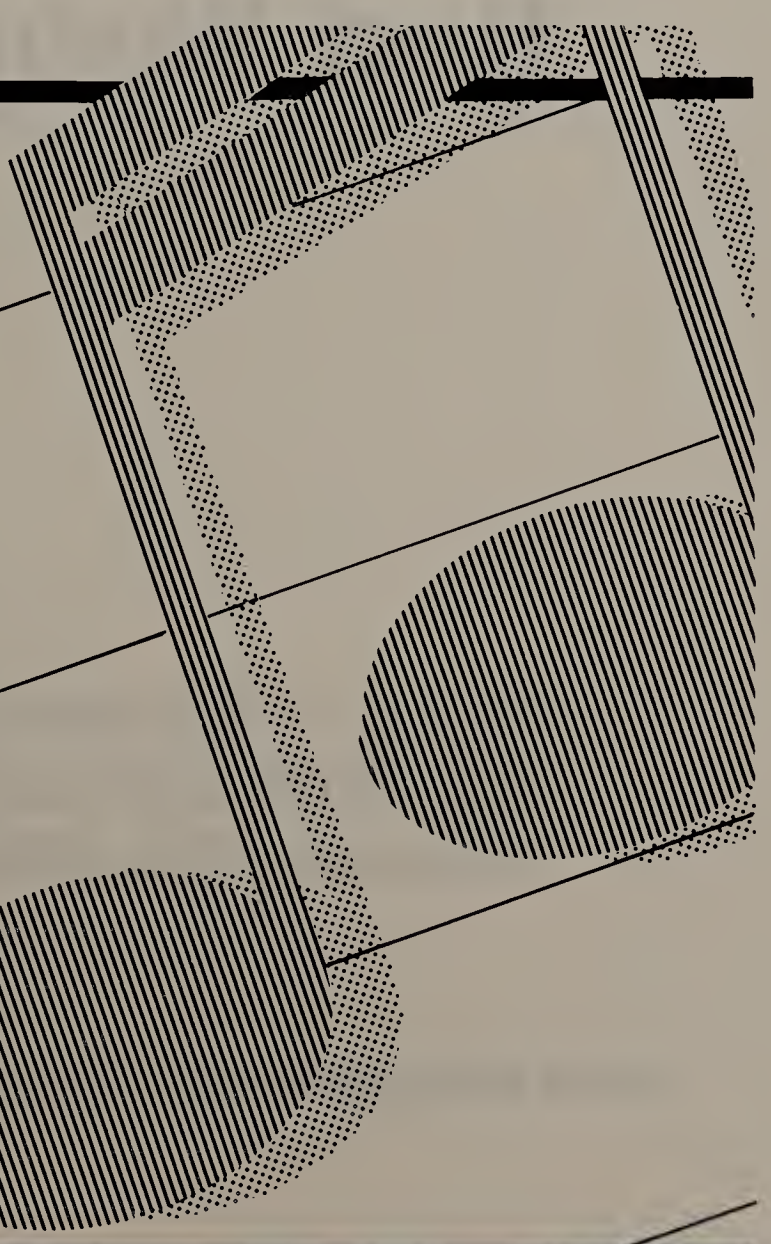
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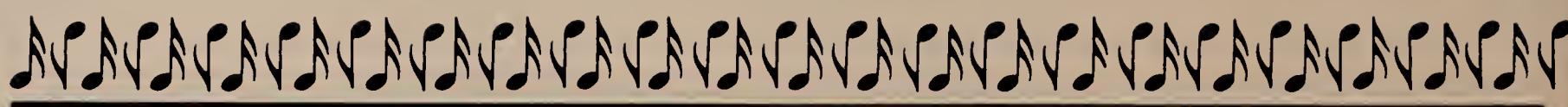
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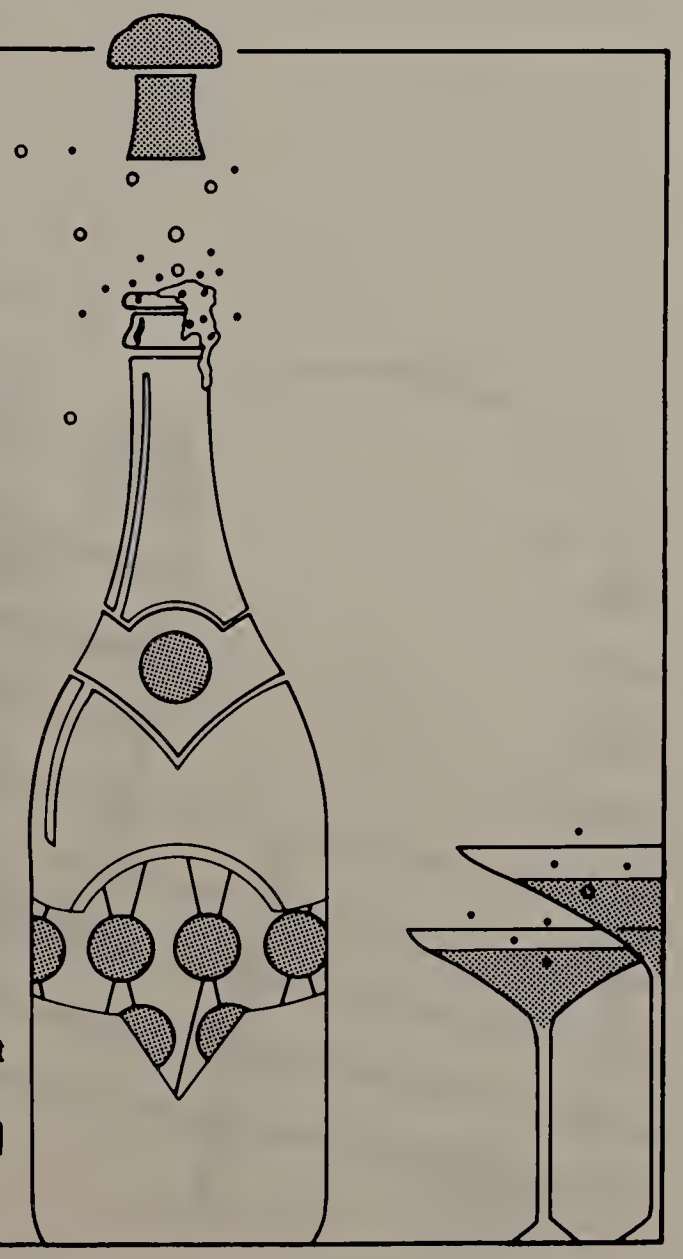
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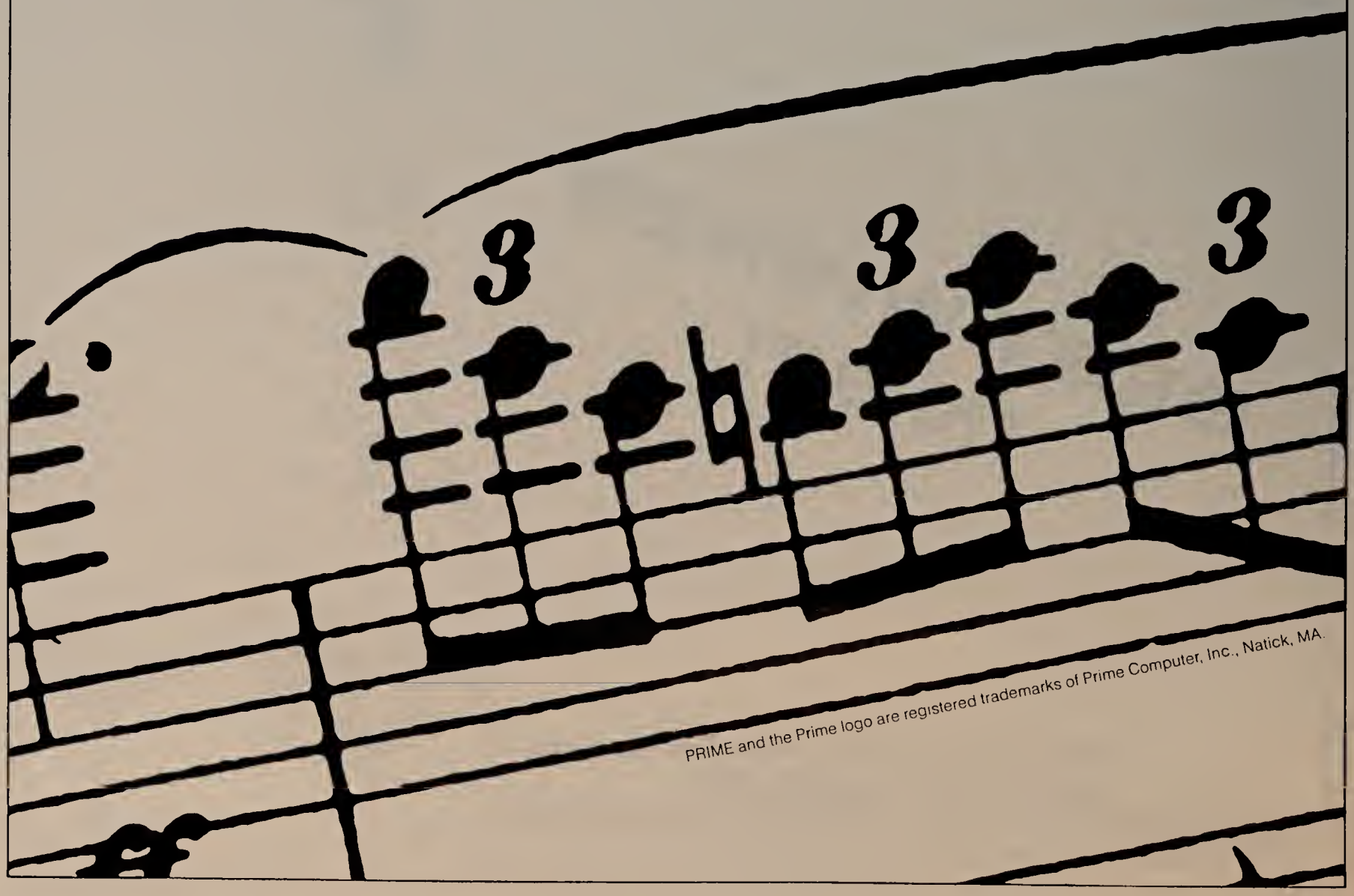


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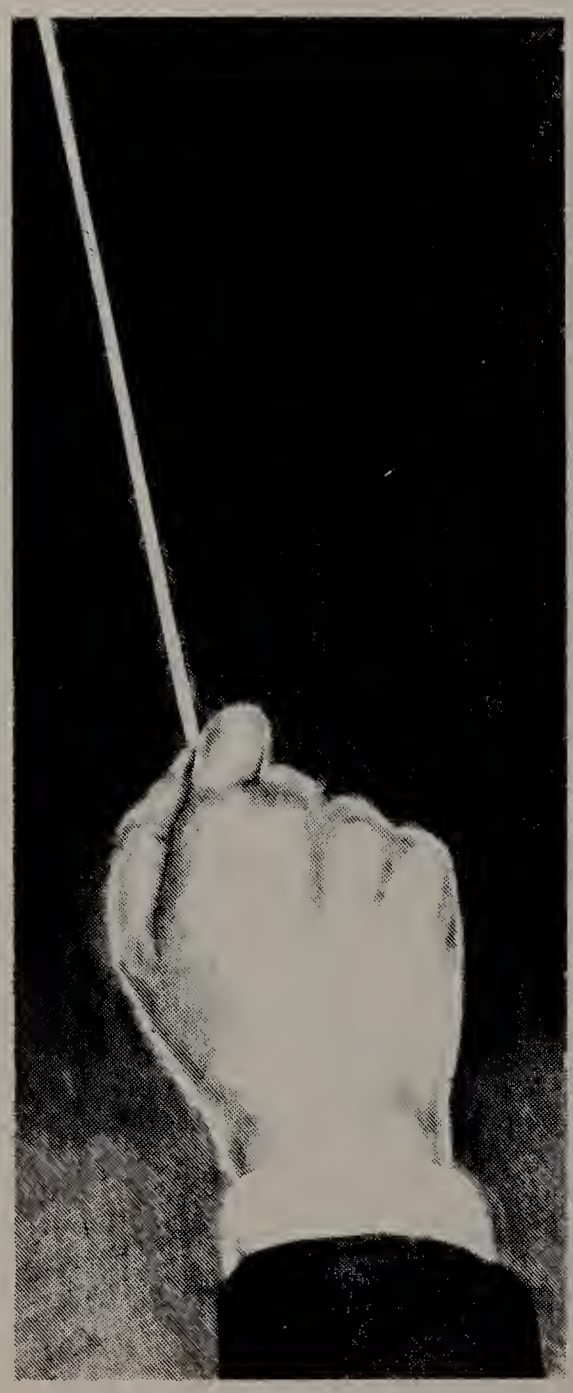
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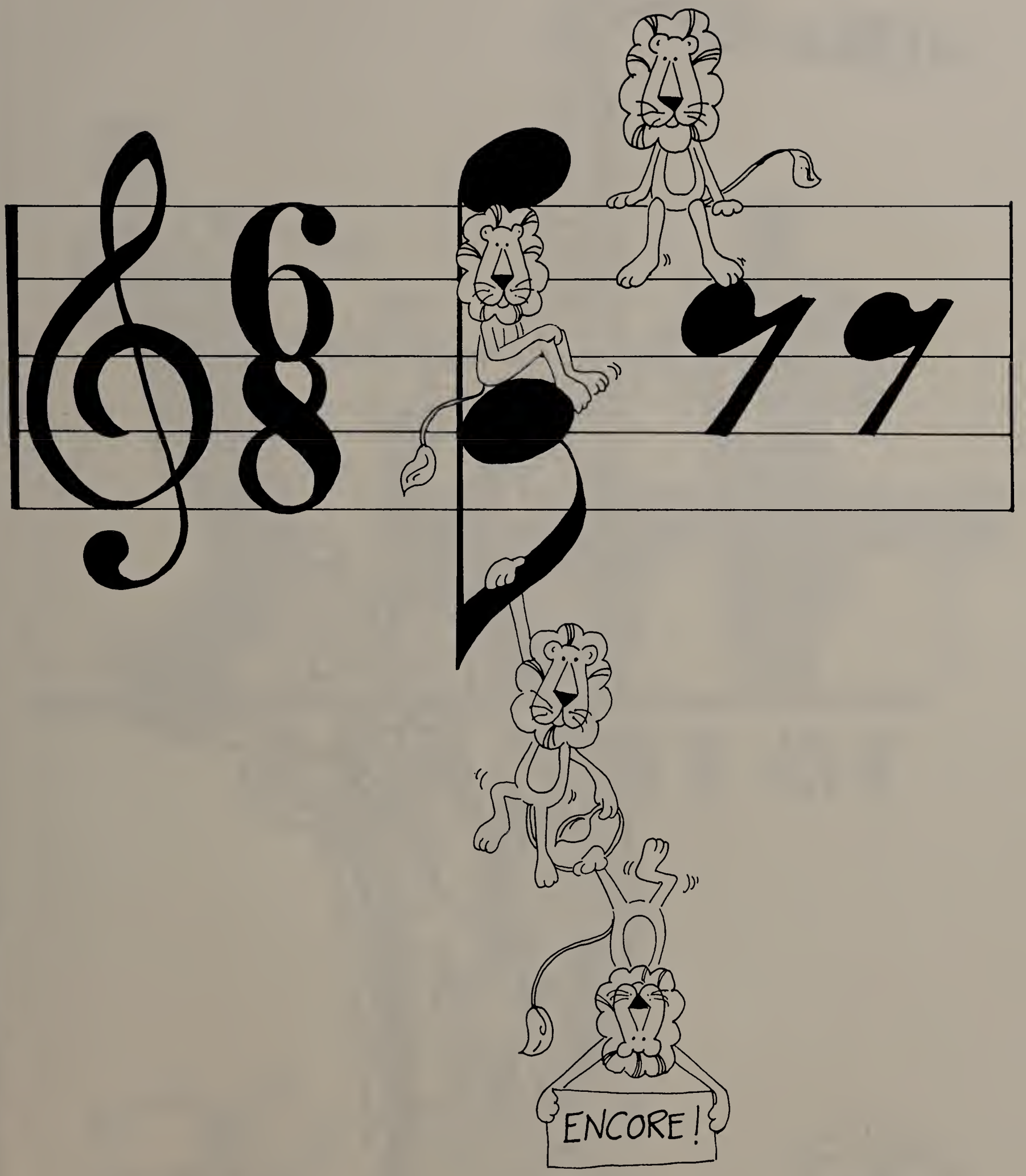
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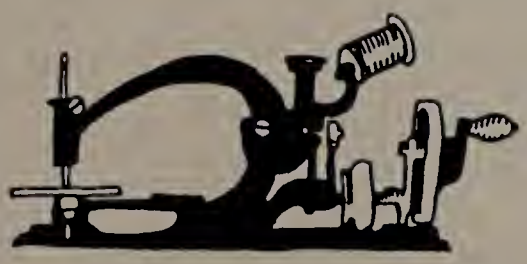
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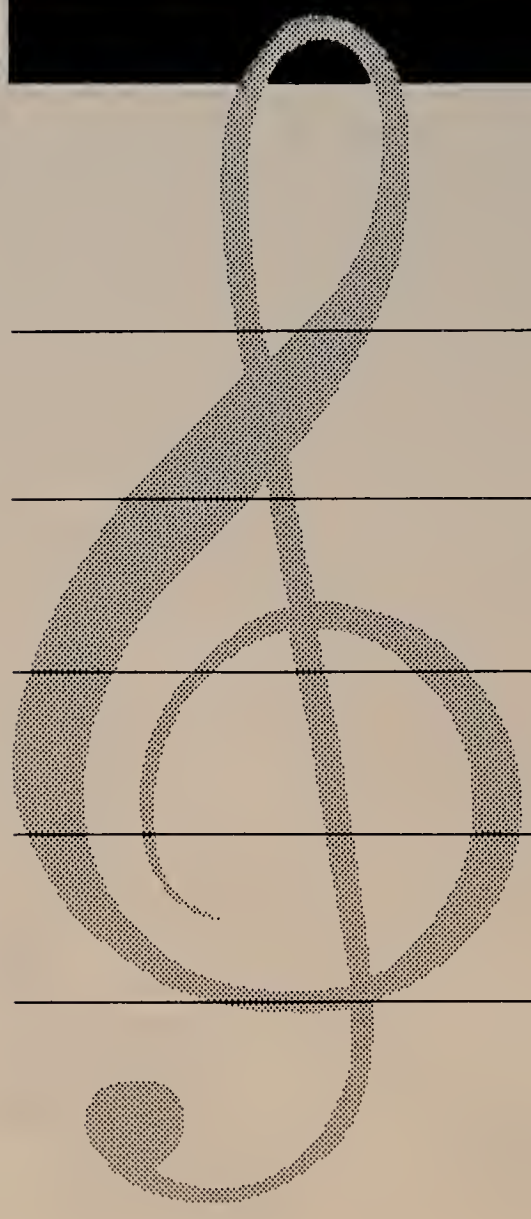


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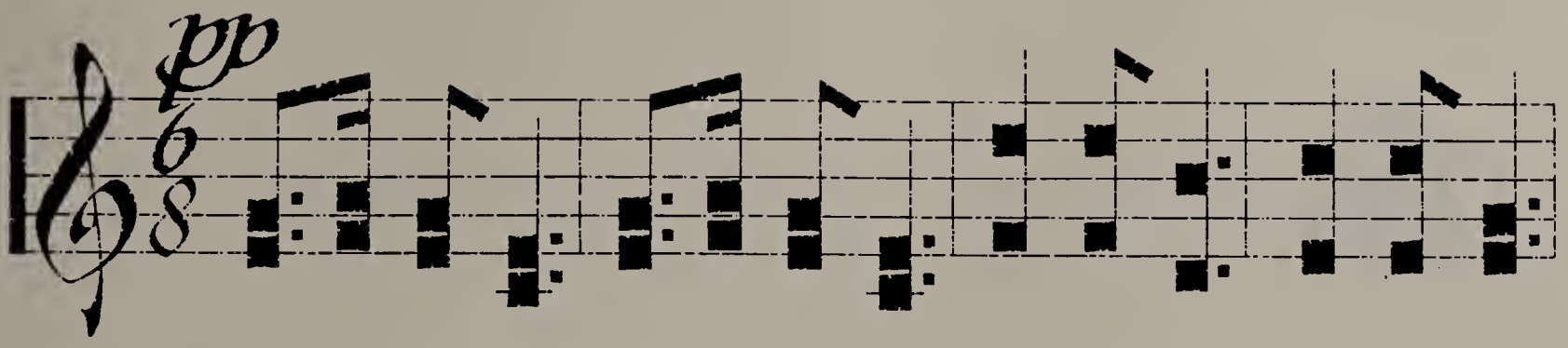


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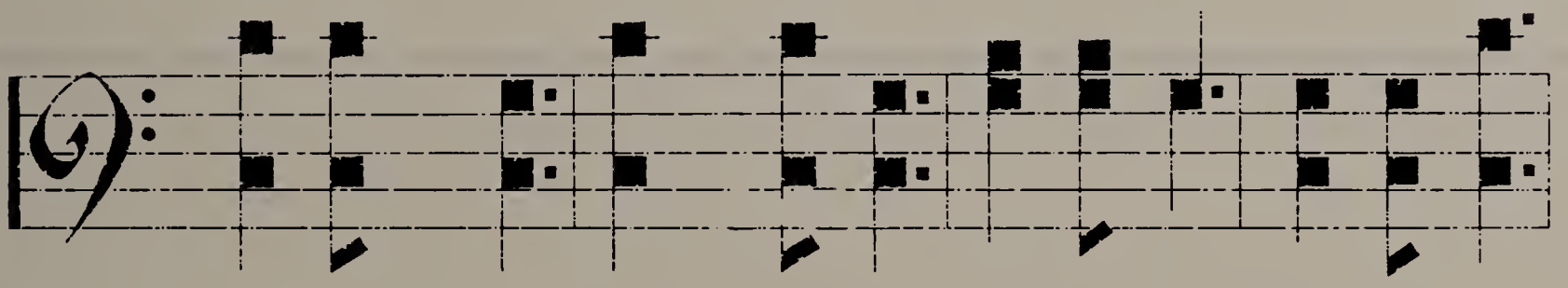
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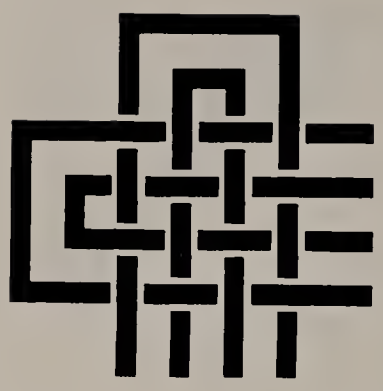
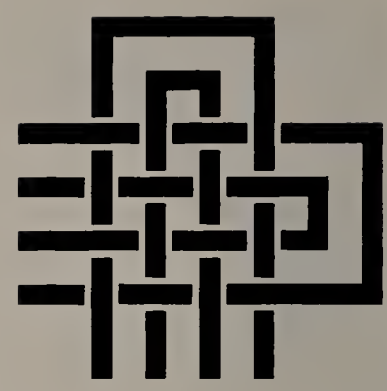
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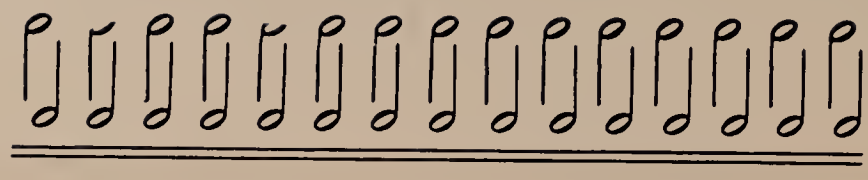
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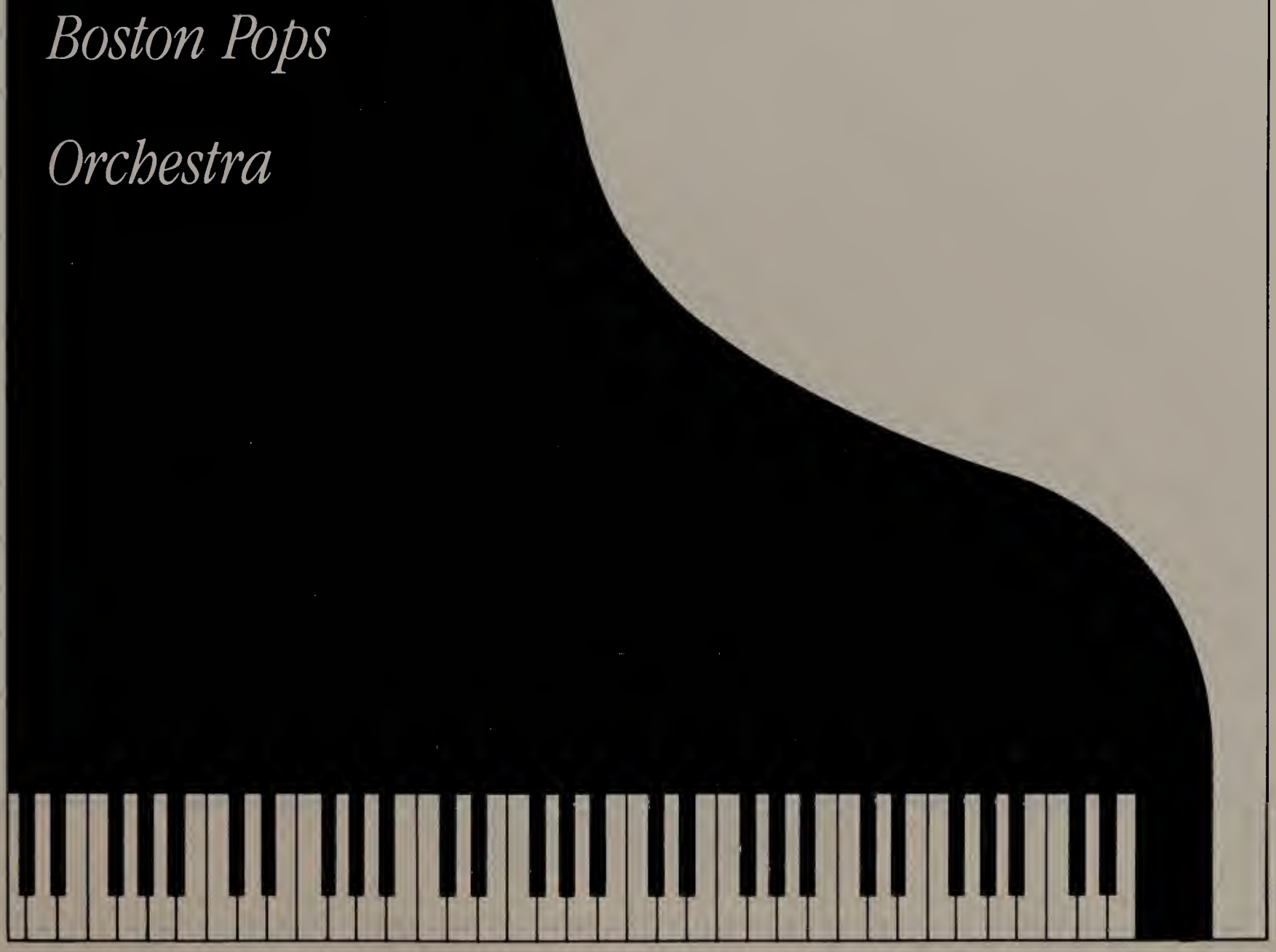
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